ISSN 0033 8672

THE RAGTIMER

BASH ISSUE
1986

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

NEW RAGTIME RECORDING

"RAGS TO RICHES"
John Arpin and Catherine Wilson
Duo Pianos

(See Tex Wyndham's review)

Available: The Ragtime Society Inc.,
Box #520, Station "A"
Weston, Ont. Canada
M9N 3N3

Canadian Orders - $10.00 Cdn Plus $2.00 shipping
Other orders - $10.00 U.S. Ppd.

Selections:

Side #1		Side #2	
The Chevy Chase	Blake	The Easy Winners	Joplin
Ragtime Nightingale	Lamb	Solace	Joplin
Porto Rico	Dabney	Pineapple Rag	Joplin
Gladiolus Rag	Joplin	Sleepy Hollow Rag	Woods
Bohemia	Lamb	Toronto Blues	Arpin
Rialto Ripples	Gershwin/ Donaldson		

RAGTIME LAPEL PINS

Lapel pins (3/4" x 1/2") in the shape of The Society's Ragtime Hat are now available from The Society.

Cost: Canadian orders $5.00 Cdn plus $1.00 shipping
Other orders $5.00 U.S. Ppd.

SOMETHING DOING

This column will resume with the January/February 1987 issue of The Ragtimer.

SHEET MUSIC LISTS

The Society's list of available sheet music is being up-dated.

MUSIC COMPOSITION CONTEST

Rules and deadlines will appear in the next issue of The Ragtimer. Keep your compositions coming.

RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS -1986

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Catherine Wilson - Director
Peter Grosskurth - Director
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Due to the loss of our hardworking editor, (1981-1985) Jack Hutton, the publication of The Ragtimer has fallen badly behind as evidenced by the date of this first issue of 1986.

The decision as to a replacement for Jack has yet to be made, as such an act is hard to follow.

To try and catch up, at this late date in the year, is virtually impossible, and therefore this 1986 Bash issue will be the only one this year.

In lieu of the missing issues for this year, your membership will be extended accordingly, and you will be advised of your new expiry date.

The Board of Directors thank you for your patience, understanding, and support.

P.S. Jack Hutton has promised his continuing contributions of articles and advice.

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WHAT A 1986 BASH!

A number of 'firsts' helped to make this a very special bash. For starters, we believe that this was the first time all the Ragtime associations in North America have been represented at the one function. Dick Zimmerman, who acted as our M.C., represents The Maple Leaf Club in Los Angeles. Barbara and James Atkinson of the Hoosier Ragtime Society in Indianapolis also brought Sally and Bob Murphy with them. Sylvia Thompson and Frank Mehl are on the Scott Joplin Commemorative Committee in Sedalia. Yvonne Cloutier and Tim Sandor, founders of The Lake Superior Ragime Society, brought Adeline Sandor and Sandra Williams along. We are happy to have been your hosts.

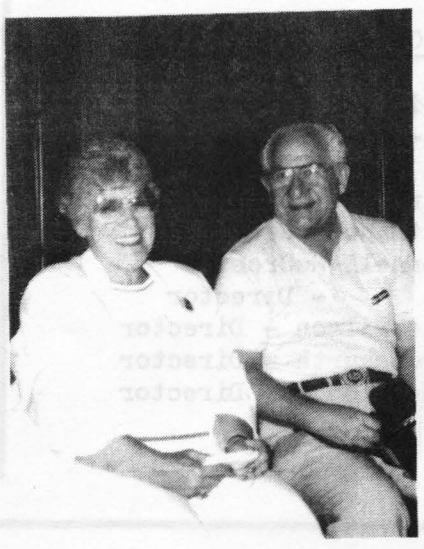
The "All Star" Concert was a first and helped to get things underway in good style. It was Pete McGarvey's first bash and he handled the program so very well that we certainly hope he will be back again.

All of these firsts notwithstanding, the real strength of our bashes is, as always, the return of our faithful members, year after year. Also, many new faces came this year, some brand new members and some older members who had not previously been able to come. We thank you all for your support.

A tip of the Ragtime Hat to all the wonderful performers and also to the attentive listeners. We are pleased to see that Ragtime is alive and well. It's nice to feel that we have played a small part in keeping it that way.

FRANK MEHL

SYLVIA THOMPSON



SALLY & BOB MURPHY

- ALL STAR CONCERT -

MASTER OF CEREMONIES: Peter McGarvey

NOTE: All performances are piano solos unless otherwise designated.

GLENN JENKS	Maple Leaf Rag, Ratime Hermit Thrush, Harbour Rag
JOHN ARPIN	Original Rags, Handy Medley-Beale Street Blues, St. Louis Blues, Yellow Dog Blues
JOHN ARPIN & CATHERINE WILSON	(Two pianos) Rialto Ripples
CATHERINE WILSON TRIO:	Catherine Wilson (Piano), Dorothy Lawson (Cello), Norman Hathaway (Violin) Ragtime Nightingale, Solace, Pineapple Rag
GEORGE FOLEY	Spanish Venus, I Love It, Perfect Rag
DICK ZIMMERMAN	Hunting The Ball, Lost and Found Rag, Anoma, Agitation Rag

- FORMAL PROGRAM -

MASTER OF CERMONIES: Dick Zimmerman

NOTE: All performances are piano solos unless otherwise designated

JACK CUFF & ISABELLE STEWART	(Two pianos) Grandpa's Spells
RUSS MERIFIELD	Pineapple Rag
GERRY VONDY	Mim's Rag
ROBERT CRAFT	Cleopatra Rag
ROGER BROADBENT	Ole Virginny Barbecue
JO-ANN RAS	Original Rags
MEL COLLIE & MIKE DANTON	Mel Collie (Uke), Mike Danton (Piano) I Remember George
MARJORIE VESLEY	Purdue Rag
YVONNE CLOUTIER	(Piano & Vocal) The Old Piano Roll Blues

NORM BARKER	Peacherine Rag

- SHORT INTERMISSION -

Musical pot-purri in The Peel Room: various performers and musical selections

- DINNER INTERMISSION -

JEFF WILLIAMS	Patricia Rag
JOY KOCHER	Bethena
ROSS MACLACHLAN (The Ragtime Kid)	Rag Song Medley
REIDE KAISER	Jinx Rag
JOHN ARPIN	Eubie Blake Medley
RICH BERRY	Cataract Rag
BESS FELL	Caprice Rag
FRANK WITTMANN	Grace and Beauty
GLORIA EKROM	(Piano & Vocal) Stay Down Here Where You Belong, Old Maid's Ball, International Rag Parody
PETER DUPUY	12th Street Rag
CATHERINE WILSON & JOHN ARPIN	(Two pianos) Easy Winners, Bohemia
ELIZABETH LASH	Toad Stool Rag
TIM SANDOR	Behave Yourself
SANDY WILLIAMS	Paragon Rag
JANET SHAW JOHN REED BRIAN TOWERS	Janet Shaw (Piano), John Reed (Banjo), Brian Towers (Trombone) Mabel's Dream
DICK ZIMMERMAN	Everybody's Rag
DAVE WRIGHT	Roberto Clemente
DON SCOTT	Pork and Beans
CHARLES PETOT	Daisy Rag

ELIAS KAUFMAN AUSTIN KITCHEN	Elias Kaufman (Banjo), Austin Kitchen (Piano) Whistling Rufus
BARBARA & JAMES ATKINSON	(Two Pianos) Russian Rag
CHARLES DAVIS	The Minstrel Man
JEAN & PAUL HULING	"Sister Jean, the Ragtime Queen & Laundry Fat" (Piano and Washboard) Lily Langtry Comes To The Midwest
AUSTIN KITCHEN	Old Fashioned Love
MURRAY CLELAND	Polly
JOAN HAYES	One For Amelia
GEORGE FOLEY	Louisiana
GLENN JENKS	Euphonic Sounds
DICK ZIMMERMAN	Maple Leaf Rag

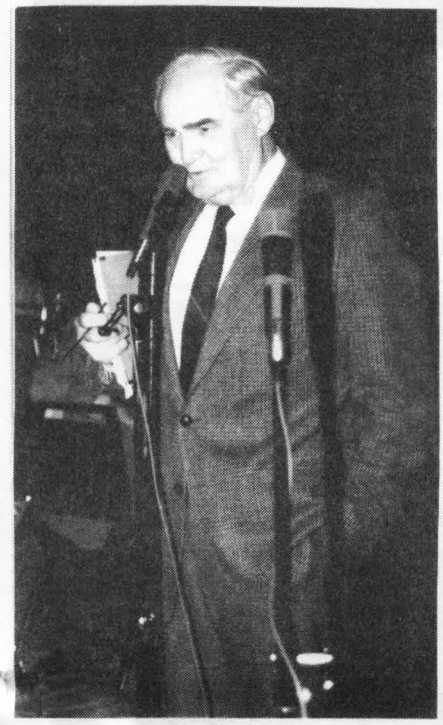
IN ADDITION:

A gift for Amelia Lamb was presented to her daughter, Patricia Lamb Conn by "Society" Director, Mark Wittman.

The preliminary agenda for "The 1987 Scott Joplin Ragtime Festival" was outlined by Sylvia Thompson of Sedalia.

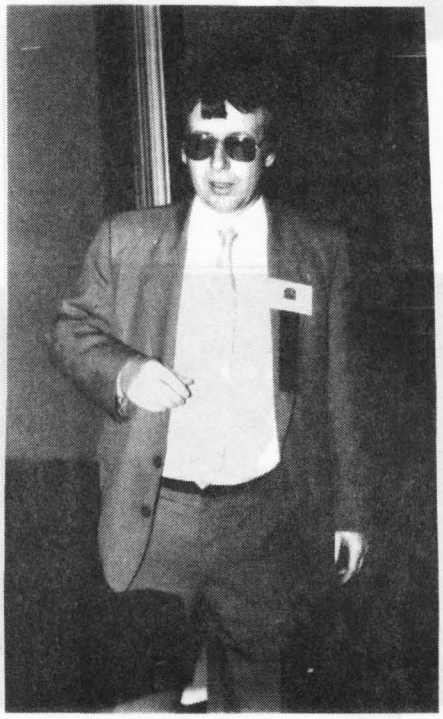
The advantages of membership in "The Maple Leaf Club" of Los Angeles, California were outlined by Dick Zimmerman

- END OF FORMAL PROGRAM -



PETER McGARVEY

DICK ZIMMERMAN



JOHN ARPIN

PHOTOS BY PHIL HAYES

GEORGE FOLEY

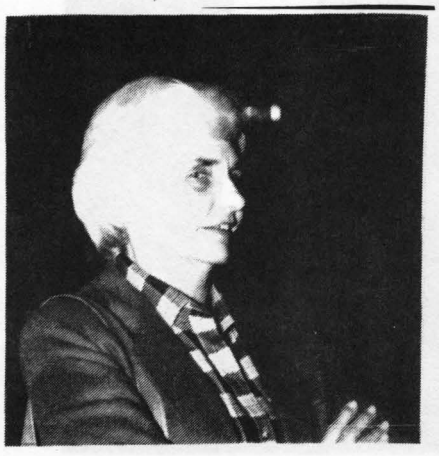
MIKE DANTON MEL COLLIE

GERRY VONDY

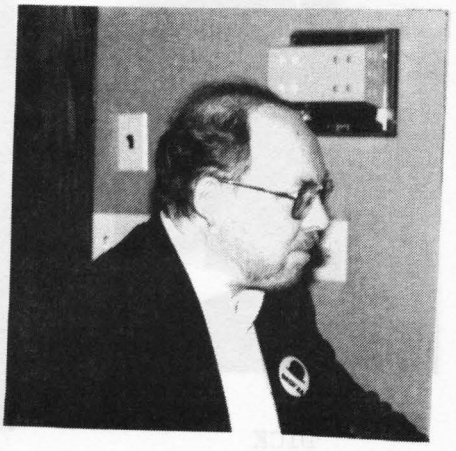
NORM BARKER

RICH BERRY

FRANK WITTMANN



MARJORIE VESLEY



JEFF WILLIAMS

JOY KOCHER

ROSS MACLACHLAN

TIM SANDOR/YVONNE CLOUTIER

DON SCOTT

SANDY WILLIAMS

PETER DUPUY

JOAN HAYES

DAVE WRIGHT

CATHERINE WILSON

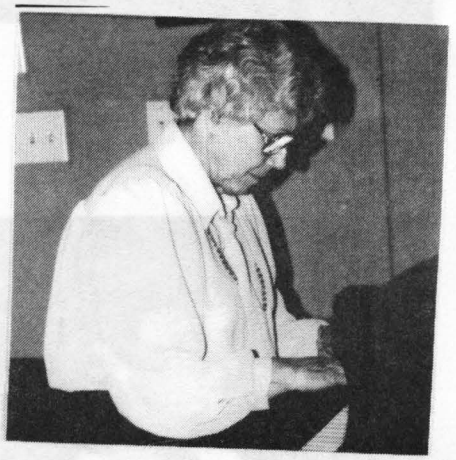
CHUCK PETOT

CATHERINE WILSON
NORMAN HATHAWAY
DOROTHY LAWSON

BARBARA & JAMES ATKINSON

CHARLES DAVIS

MURRAY CLELAND



ELIZABETH LASH

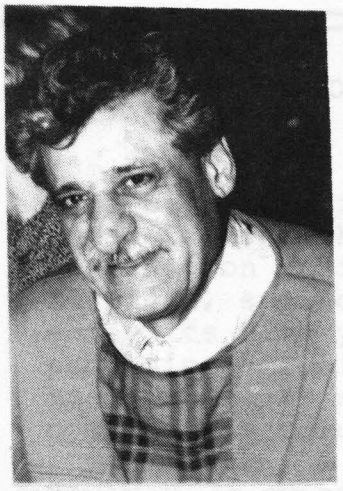
REIDE KAISER

AUSTIN KITCHEN

PATRICIA LAMB CONN
JOHN ARPIN
MARK WITTMANN

BRIAN TOWERS JANET SHAW JOHN REED

RAGTIME SEMINAR
1986 BASH



Many thanks to Eugene Miller and his presenters for a most interesting, enjoyable, and enlightening program.

The seminar ran from 9:30 A.M. to 12:30 P.M. on the Saturday and was attended by approximately 70 Ragtime fans.

THE PRESENTERS / PROGRAMS

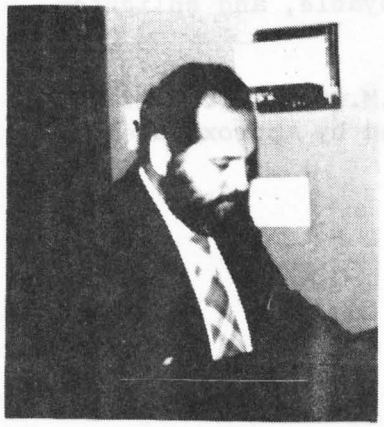
GLORIA EKROM - Seattle, Washington

"HISTORICAL VIEWPOINTS OF RAGTIME SHEET MUSIC"

JEAN AND PAUL HULING - Madison, Ohio

"WOMEN COMPOSERS
E.G. IRENE GIBLIN"

GLENN JENKS - Camden, Maine



"ELEMENTS OF RAGTIME STYLES IN COMPOSITION"

ELIAS KAUFMAN - Amherst, New York

"THE BANJO, THE MINSTREL SHOW, AND EARLY RAGTIME"

GENE MILLER - Toronto, Ontario

"SEDALIA IN RETROSPECT"

DICK ZIMMERMAN - Los Angeles, California

"THE SOUTH AMERICAN CONNECTION; THE EVOLUTION OF AMERICAN SYNCOPATED MUSIC."

Lady Rag

"The beginning is half of the whole" - an old Greek proverb comes to mind when I consider my recent experiences with the York Region Music Festival of Newmarket. A competitive festival, sponsored by the Newmarket Lions Club and about to enter its 27th year, it has been an integral force in providing a training ground in performance for young classical musicians. As such it has its counterpart in countless communities throughout Canada.

However, it can now be touted as a "Festival with a difference". Ragtime classes - open to all Ontario residents of any age - are being offered alongside the traditional piano classes for students of serious music.

It all began with my own involvement with Ragtime, which was after I heard my daughter, Catherine, an outstanding classical pianist, playing rags in her own inimitable style, making them as musically interesting as works by the masters. This coincided with the first time a rag, albeit a simplified duet version for young students, appeared as a test piece in the York Region Music Festival Syllabus for 1982.

I approached Mary Lou Stanton, chairman of the Piano Selection Committee for the Festival, and suggested that Ragtime Piano Solo Classes be included in the next Syllabus, whereupon I was immediately asked to take charge and provide them with suitable rags for competition.

I was limited to two rags for the first year, for York Region students only, but managed to make it three classes the next year, one of them open to all residents of Ontario for which 'two' rags were required (thus making a total of four rags for that year) - repeated this process for the third year, and finally talked them into allowing four classes all "open" for the 1986 Festival which just ended on May 2nd. In this Festival, I again doubled up on the requirements for one of the classes, thus permitting five rags to be heard. My winning argument was: "Why treat Ragtime like a back-street woman? Let her come in all the way!"

Among the rags I have featured to date are: Joseph Lamb's "Ragtime Nightingale" and "Patricia Rag"; Eubie Blake's "Chevy Chase"; Scott Joplin's "Maple Leaf Rag", "New Rag" and "Elite Syncopations"; Tom Turpin's "Harlem Rag", and our own John Arpin's "Centennial Rag" and "Toronto Blues".

I have just submitted next year's test pieces, which will be Eubie Blake's "Blue Thoughts", Joseph Lamb's "Bohemia, Tom Turpin's "The St. Louis Rag" and George Botsford's "Black and White Rag".

Remember, anyone (of any age) who qualifies as an amateur (i.e. does not earn a living playing professionally) and resides in Ontario may enter one or two consecutively graded classes (their rule). The Syllabus is usually available in late fall and entries must be submitted on their application forms (available upon request) by January 31st, 1987.

In the meantime, I'm having a ball and so are my students who have entered and won consistently. We would welcome some real competition which I'm certain exists among readers of the Ragtimer. To date, all the students who have entered ragtime classes have been serious students of music who also entered "classical music" classes in the same Festival.

Lady Rag finally got that ring on her finger.

MARIA WILSON

RAG INDEX

Compiled by Charles B. Davis Jr.

During our 20th Anniversary in 1982, we received a most modest note from Charles B. Davis, Jr. which said he would like to make a personal contribution saluting the first twenty years of The Ragtime Society.

Upon reading further, we realized that Charley had taken on a mammoth research project whereby he had prepared a listing of Ragtime music in print.

During and following the major preparation of this index, many additions and refinements were made, and you can be sure more will come. For years to come, Charley's index will inform, educate, and be a valuable source of information.

The Ragtime Society, and all of its members, extend to Charley our thanks for his part in preserving classical Ragtime music.

The Ragtime Society Inc. is pleased to provide its members with this index as compiled by Charles B. Davis, Jr. at the cost of printing and mailing. Costs will be advised in the next issue.

1986 IN REVIEW

In many ways, 1986 has been special to The Ragtime Society. John Arpin's performance at Roy Thomson Hall, Toronto's leading concert hall, was a most memorable event. March 27th was the big night, and he played to a full house. It was the first time any artist had a standing ovation at the intermission as well as at the end of a concert in this famous hall!!

HARBOURFRONT

A new venture for The Ragtime Society took place on Sunday, April 27th. Jim McHarg, who books Harbourfront for the Molson Jazz Club, invited us to put on a Ragtime Night. With the support of the Society, who turned out in full force, and John Arpin, who arranged the program, we had a most enjoyable and successful evening. It has long been the contention of Pel Bell-Smith that where there is Jazz, there should also be Ragtime. Up to now, the organizers of Jazz events in this city have agreed with him, but have done nothing about it. Our thanks to Jim McHarg for giving us a chance to prove it.

SEDALIA

The Scott Joplin Festival, headlined by Dick Hyman and John Arpin, is covered elsewhere in this issue by Catherine Wilson, who was a featured performer and was welcomed back for her second appearance at this festival.

ST. LOUIS

John Arpin's return to the Classic Jazz and Ragtime festival was greeted with great enthusiasm. He was one of the original performers when this festival first started twenty-two years ago, but he has been unable to get back until this year. This year's dedication was to Josephine Baker, who was born in St. Louis and whose father was a drummer at Tom Turpin's Rosebud Cafe. She got her start in Eubie Blake's "Shuffle Along".

LAKE SUPERIOR RAGTIME BASH

Congratulations to this young organization. Their first Bash was a great success. From California, Oregon, Arizona, Michigan and Ontario (as well as their own members from Minnesota and Wisconsin) came all the aficionados to play or listen. All of us are looking forward to next year.

MINI BASH

Because of Harbourfront, we only had one Mini bash this year. As usual, we had a splendid turnout despite a very heavy rainstorm. Our favourite commuter, Rich Berry, arrived from Detroit and returned that same night.

SEDALIA FESTIVAL HITS NEW HIGH

There was universal excitement among the performers at this year's Scott Joplin Commemorative Festival held in Sedalia, Missouri. All agreed that the 1986 festival scored top marks in every category.

Hats off to Dick Zimmerman who once again assembled a roster of performers who presented a fascinating variety of approaches and styles. To top it off he held an "All Star" event called a "Champagne Concert" which was designed to create the atmosphere of an original "cutting contest". The idea here is that each successive performer finds himself in a situation where he is compelled to play something flashier than the performer before him -- an "out to out-do" each other sort of scenario. During this very exciting event we heard L.A.'s Jim Turner, who dazzled us with his stride piano playing. He is a real "tour de force". Toronto's own incomparable John Arpin, whose technical and musical brilliance shone once again, was to follow. This master improvisor delivered a supremely accurate, impeccably clean and exciting performance. Next was Maryland's star guitarist, Steve Hancoff, a formidable player of the acoustic steel string guitar, whose technical facility and bravura playing of stride and ragtime (his own transcriptions) wowed us all. New York's Dick Hyman, who headlined this year's festival followed. Hyman sustained the excitement, amazing the audience with his fluid technique and imaginative improvisations which were truly ingenious. After an intermission, this incredible showcase was topped off with the wonderful performance of Jay McShann from Kansas City. It was an afternoon to be remembered.

For myself, it was indeed a thrill and an honour to be back performing in Sedalia. I loved every moment of it, and as it was my second visit, I was able to renew old acquaintances from my 1984 visit, as well as making new friends. This social aspect is another great feature of the festival.

Dick Zimmerman gave me his own comments about this year's festival. He said that "the Sedalia festival still has to realize its potential - the potential that was revealed in 1974 and 75". In these years, apparently, the festival attracted very large numbers of people and lost a great deal of money. In the past two years, the festival has managed to make money but attract only a fraction of the people. Dick feels that this is a pivotal year. The potential for a

wonderfully successful festival is there and a number of knowledgeable people are coming into the picture who have an idea of what it takes to make a successful festival. With that in mind: "it is bound to happen sooner than later". Zimmerman's ultimate vision for the festival is to see a number of days on which there are concerts and lectures, trading sessions, dealers and everything that pertains to ragtime. In this way there will be something for everyone. This, by the way, is how he runs his "magic" conventions.

I also spoke with the festival's entertainment chairman, Sylvia Thompson. Sylvia, a native of Sedalia, is an experienced musician, public relations person and organizer. She conveyed her powerful desire and strong drive to make the festival a professional show. She wanted everyone to feel welcome. There is no doubt that she succeeded in accomplishing her goal. I asked Sylvia why there was a much smaller proportion of Blacks attending the festival, something that had also struck me in 1984. She commented that the festival thus far has been viewed upon by the Black community as being a White festival. According to Rose Nolan, a lot of Blacks don't like Scott Joplin because he wrote White/Black music. Sylvia feels that part of the problem is also due to the admission prices.

Obviously there are areas that need to be improved upon in order for the festival to achieve its potential in recruiting larger audiences from all sectors of Sedalia, surrounding communities, and outside areas and at the same time reaping a profit for the festival itself. It may be some time before Dick Zimmerman's ultimate vision for this very important annual event is realized.

Nonetheless, Dick Zimmerman himself maintains that the 1986 Scott Joplin Festival had: "a magical mixture of talent. Every year we have had good people, but this year everything clicked. This is the first year that we had people in a state of ragtime euphoria".

The roster of performers included the ever impressive Glenn Jenks from Camden, Maine, who was in Sedalia for the first time. Glenn was "on a high throughout the festival". He said that: "the festival was as much for the performers as for the audience. I had the opportunity to see people who I have heard of for years, but have not had the pleasure of meeting, and sharing music and musical information with". Ian Whitcomb, whom I had the pleasure of meeting in 1984 and whose impressive background I described in my article on the 1984 festival, hosted this year's Friday evening concert. He was a wonderful and charming host as well as an entertaining performer. It was great to see and hear him again. Ann Fenessey was also at Sedalia's 1984 festival, and once again charmed us with her beautiful voice. It was a treat for all.

Ann commented on the high standard of the festival and the greater variety offered saying: "Because of this year's professionalism, the festival should definitely continue to build. The degree of talent is just excellent". Dick Zimmerman himself performed as a soloist and along with Ian Whitcomb, Ann Fenessey and David Reffkin. As usual, Dick did a marvellous job. His solos and his accompaniments were enjoyed by everyone. This multi-talented man never ceases to amaze me.

Pianist Tex Wyndham's performance was as enthusiatic as ever. As always, the audience just loved him. This year's festival also included a brass quintet which performed extremely well. Unfortunately, I did not have the opportunity to interview either Tex or the brass quintet. Their comments would have been very welcome additions to this article.

Trebor Tichenor and the St. Louis Ragtimers headed off Friday evening's concert. Although I had heard this exciting group in 1984, I did not have the opportunity to meet them personally. They wisked themselves off to another engagement directly after their performance two years ago. I caught them in the act of trying to do the same thing this year, but managed to hold them long enough to interview them for a few moments. The band has been together since 1961. They attribute this largely to the fact that they are "rooted" in St. Louis, which has such a strong heritage. Trebor believes that: "this has helped keep the band going". The group feels that: "the Sedalia Festival is very important because it is one of the few festivals that is strictly ragtime oriented. Sedalia was the cradle of ragtime where classic ragtime started. It is important to keep this festival going". At this year's festival we also were treated to the sounds of New Orlean's "Allegra", a trio comprised of dulcimer, guitar and banjo. Anna Fessenden of "Allegra" said that: "the festival exceeded her wildest expectations". There was a return visit from the San Francisco violinist David Reffkin, who once again divided his time between performing and interviewing artists for his radio show "The Ragtime Machine". David felt that this year's festival was: "the best ever for several reasons. First of all, Dick's programming was absolutely great. The enthusiasm of the people in Sedalia was outstanding, and the combination of the entertainers gave a special spark -- more than a usual spark".

Catherine Wilson

DICK HYMAN
AND
JIM TURNER

1987 SEDALIA RAGTIME FESTIVAL
JUNE 5, 6 & 7, 1987

The planning and preparations for the 1987 Annual Scott Joplin Festival are well under way and in good hands.

Sylvia Thompson has been hired by the Scott Joplin Commemorative Committee as Festival Co-ordinator and Dick Zimmerman will direct the 1987 Festival.

The Festival weekend will start off with a Ragtime Dance, complete with orchestra and a professional Dance Instructor who will teach the popular dances of the Ragtime era.

There will be three evening concerts, one to be held Friday, June 5th, 1987 and two on Saturday evening. A Ragtime piano contest will be held and an expanded seminar schedule is planned.

For further information, please contact the Committee's president, Steve Crain, P.O. Box #1117, Sedalia, Mo., 65301; telephone: (816) 826-6565 or (816) 826-2245.

TURK MURPHY TRIBUTE

Carnegie Hall will abound with the sounds of jazz when "An Evening of Traditional Jazz" (A tribute to Turk) will be presented on January 10th, 1987, in New York City. This concert will feature The Turk Murphy Jazz Band of San Francisco with guests Wayne Jones and Lew Green, The Jim Cullum Jazz Band of San Antonio (Host band), and The Hot Antic Jazz Band from the South of France.

In addition to the Carnegie Hall concert, the weekend will include a black tie party in honour of Turk Murphy. This party will be held at the Grand Hyatt ballroom on Friday, January 9th, 1987. Music for this gala event will be provided by Vince Giordano's Nighthawks.

Special airline ticket rates and hotel accommodations have been secured for this event. Tickets to the Carnegie Hall concert will be priced at $25.00, $20.00, $16.00 and $12.00 with a 20% discount on blocks of 20 or more tickets.

Further information as to special rates, etc. should be available by mid-December, 1986. Contacts:

Englewood, Colorado	Syracuse, New York	Toronto, Ontario
Juanita Greenwood	Isabel or Dick Ames	Gord Davidson (416) 445-1259
(303) 979-4202	(315) 637-6398	Betty Miquelon (416) 425-0227
		Pel Bell-Smith (416) 494-7631

CANADIAN CAPERS

By BORGY BORGERSON

Daybreak, just as the sun is rising, seems an odd hour to be strolling in a park, playing the banjo. Well, that's what I was doing at 5:30 a.m., June 22, 1985.

That is the day and hour (the first day of summer) that a small park in Toronto, Canada, was dedicated to the composer of the "World Is Waiting For The Sunrise." The park is called "Sunrise Park."

Ernest Seitz was born in Hamilton, Ontario in 1892 and at an early age, moved to Toronto with his family. He had a flair for the piano and while still quite young he went to Berlin to further his musical studies. When World War One broke out, Ernest quickly returned home, having to forsake a promising concert career.

Back in Toronto, he began teaching at the Conservatory of Music. With a young student friend from London, Ontario, Eugene Lockhart (known many years later to movie-goers as Gene Lockhart) they took a catchy tune Ernest had created while learning to play the piano as a child, and with Lockhart's lyrics, published their new song "The World Is Waiting For The Sunrise" in 1919.

This now world famous song has been recorded by more than 100 artists, including Duke Ellington, Benny Goodman and Jack Teagarden. Les Paul and Mary Ford made it a million seller in 1951.

Ernest's former residence, Bradgate Arms has been restored to a luxury apartment building on Foxbar Road, with the lovely park and plaque adjoining.

On June 22, 1985, Toronto's tourist department invited travel and tourist dignitaries from other countries and cities to have a tour of some of our historical streets, buildings and parks. Just at daybreak, a breakfast was served at Sunset Park (accompanied by banjo music, of course) followed by a tour in a 1923 streetcar. The tour guide made it all very interesting and when there were no special sights to explain, we had a good old fashioned sing along.

Anyone visiting Toronto, and interested in Sunset Park, it is off St. Clair Ave., just east of Avenue Road.

RECORD REVIEW

by TEX WYNDHAM

Stomp Off S.O.S. 1097 "Gin Mills Blues", piano solos by Ray Skjelbred (accompanied by Hal Smith, drums, on selections marked '*')

*Kansas City Frank, *No Complaints, Washboard Blues, Tank Town Bump, *Stowaway, Gin Mill Blues, *Little Rock Getaway, *I Can't Believe That You're In Love With Me, *Every Evening, *Forever, Black Bottom Stomp, *Copenhagen.

$9.98 postpaid ($11.98 overseas) from Stomp Off Records, P.O. Box 342, Dept. L, York, Pennsylvania 17405.

At the time of this jazz session, Skelbred was the pianist with Turk Murphy's brassy, two-beat Dixieland band -- not really Skjelbred's main preference as shown in this collection of solos strongly influenced by Jess Stacy, Joe Sullivan and Art Hodes, three Chicago-style ticklers of a post-ragtime persuasion. Skjelbred is an accurate player with a light touch and good sense of rhythm who tends to ramble a bit at faster tempos but who gets a lot of bluesy atmosphere out of the ones where he slows it down and gives himself room to get organized (e.g., "Forevermore", "I Can't Believe That You're In Love With Me" and "Copenhagen", the latter two in surprisingly restrained and satisfyingly earthy renditions of tunes more typically presented as fast set-closers). Much of the S.O.S. 1097 will not be of interest to ragtime purists, but you still might want to find out how the two Morton works sound when played by an 88er with Skjelbred's orientation, and you'll enjoy his forceful composition "Kansas City Frank", a straight-ahead, two-fisted number with some back-alley-rag elements. On balance, the disc has a pleasing variety, and there are a lot of things to like about Skjelbred, with about half the album's tracks weighing in at above-average or better.

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Stomp Off S.O.S. 1118 "Back To Ragtime", piano solos by Jack Rummel

Jungle Time; The Ragtime Betty; Mim's Rag; Fallen Arches; Corncracker Rag; Gothenburg Rag; City Limits; A Tennessee Maple Leaf; Riverside Rag; Columbine Rag; Madison Heights Girl; Portrait Of A Silver Lady; Santa Fe Summer; Mississippi Soul;

$9.98 postpaid ($11.98 overseas) from Stomp Off Records, P.O. Box 342, Dept. L, York, Pennsylvania 17405.

For those interested in contemporary rags composed along Missouri Valley lines, S.O.S. 1118 offers eight Rummel originals (including his knowledgeable and amusing rearrangement of "Maple Leaf Rag" to sound as if it had been from the pen of Charles Hunter), plus works from three of the better-known names in the field: Tom Shea -- "Corncracker Rag", probably the best cut, with its earthiness evident in this emotional interpretation; David Thomas Roberts -- "Madison Heights Girl", a fine, raggedy, stompy rag, the influence of which you'll hear a few tunes later in Rummel's "Mississippi Soul"; and Peter Lundberg -- "Gothenburg Rag", containing some interesting things, but becoming progressively more sombre in mood and emerging as something of a downer. Rummel obviously, and correctly, prefers his three most recent efforts, which close the LP and which have some nicely-unpredictable, countryish post-David-Thomas-Roberts -isms, because he plays these without displaying the inability to relax that saps the backbone from the too-careful outings on, say, Severin's wonderful "Jungle Time" and Rummel's own "Mim's Rag". Further I also liked Jack's more melodic "Columbine Rag" and, despite some stiffness in execution, his jaunty "Fallen Arches". Rummel is accurate enough, though in need of more seasoning at the keyboard in order to bring his readings fully to life, but he still has about half a platter here that stands up pretty well, and a few more tracks covering numbers you won't find elsewhere.

* * *

Fanfare DFC 9023 (cassette), "Rags to Riches", piano duets by John Arpin and Catherine Wilson.

The Chevy Chase; Ragtime Nightingale; Porto Rico; Gladiolus Rag; Bohemia; Rialto Ripples; The Easy Winners; Solace; Pineapple Rag; Sleepy Hollow Rag; Toronto Blues.

Available through The Ragtime Society. (At this writing, the recording is scheduled for imminent release in LP form as well.

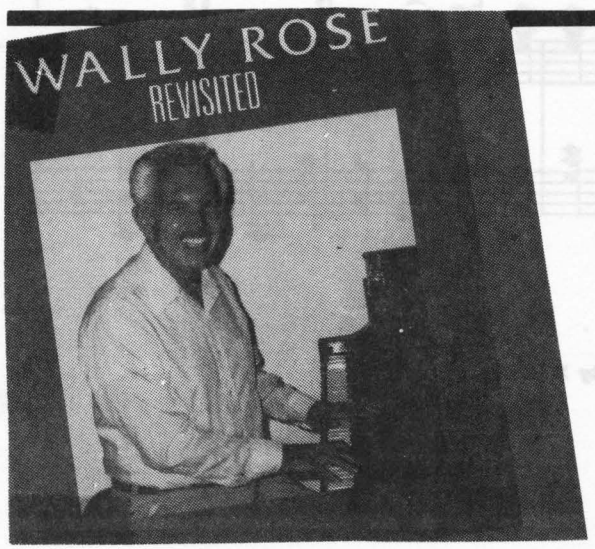
The cassette insert does not say who plays what, but I'd guess that, on all cuts, it is Ms. Wilson who is performing the published scores while our Society's President handles the counter-melodies. This approach not only gives John the chance to demonstrate that unique combination of lyricism, technical accomplishment and understanding of ragtime that impelled Eubie to call John the "Chopin of ragtime", but also gives us a look at something we haven't seen much of in John's all-too-few ragtime solo recordings -- namely, his masterful ability as an arranger. He brilliantly enhances exactly the right things here, never overwhelming the compositions with too-busy four-handed effects, always bringing out the incomparable tunefulness of Missouri Valley rags, giving us a different, and very rich, version of some of the greatest works in the genre. We've all known that it's been much too long since we've seen new Arpin rag discs (or tapes), and this lovely, listenable set only confirms how much we've been missing.

Tex Wyndham

RAGTIME RECORDINGS

As we are all aware, Ragtime records are harder and harder to find. One good source is Stomp Off Records, P.O. Box #342, Dept. C, York, Pa. 17405 who say that they are "dedicated to the preservation of the styles and repertoire of the classic period of Ragtime and Jazz, essentially the 1920's and earlier".

Tex Wyndham has reviewed most of these from time to time, and as space permits we will feature certain examples.



Wally Rose

"Revisited" - SOS 1057

The great Wally Rose, who was largely responsible for the ragtime revival of the early 1940's and did so much to keep interest in ragtime alive in the 1950's, is revisited in his living room, as he gives his deft touch to some very unusual and engaging rags, many here recorded for the first time. Wally has included two of his own compositions.

Wally Rose, pn

The Georgia Grind, Hot House Rag, Nannette, Black Beauty, Harlem Strut, Colonial Glide, First Step One Step, Pride of Bucktown, Polly, Ed's Echoes, Dimples, Triangle Jazz Blues, Horseshoe Rag, Jamaica Jinjer.

Playing Time = 42:04

ALFALFA

Rag

FRANK W. RYAN

Slow Drag.

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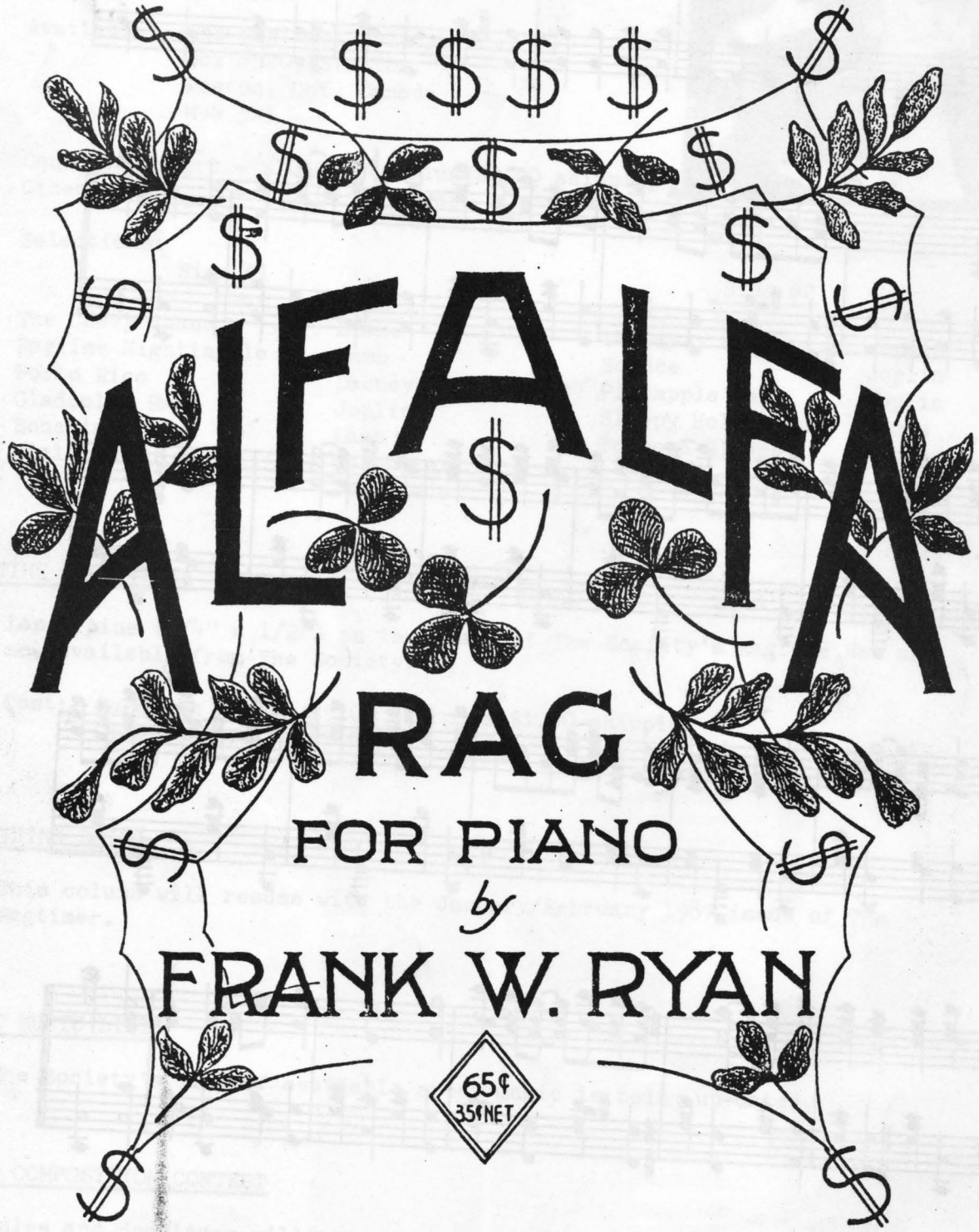
TRIO

Mildred Neibling,
Hiawatha, Kans.



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